



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

IN our series of designs for dining-rooms, that which we give on the preceding page is perhaps the best suited to houses of moderate cost and dimensions. In plan it is an oblong extension, such as is now common in city houses, with a door opening from the hall, and with windows on the other three sides. The reader is to imagine a window on either side of the fireplace, and one or two in the wall which is supposed to be behind him. Back of him also is a screen concealing the door opening into the pantry, with "dumb-waiter" communicating with the kitchen. With the large bay window, shown in the drawing, open, the room would be well lighted on the gloomiest winter day, and would therefore make a good breakfast room. The ceiling should be painted a deep ivory color. The border around it should be a flowing arabesque or scroll rather than the zigzag line shown by the draughtsman. It would be best in gold. A broad band of the same color as the walls separates it from the cornice, which should be an ivory tint, like the mass of the ceiling. The walls may be in maroon, India red or deep terracotta, and had best be patterned with some flat design of a deeper shade. The woodwork may be in stained cherry, the furniture in mahogany or rosewood. India curtains, boldly embroidered in yellow silk on a dark red stuff, would answer admirably for portières. Indigo may predominate in the carpet; and with so much red and yellow on walls and ceiling, a dark green plush upholstery for the chairs will give an agreeable variety of color. The large vase in the window may be of Spanish green glazed ware. The pictures, china and other small accessories, with the flowers which should never be absent, will supply as many lively "notes" as needed.

The leather-covered chairs are of a substantial roomy kind, which contributes greatly to the enjoyment of a good dinner; although we could wish that they were all *arm* chairs. Why should the host and hostess be more comfortable than their guests? The gas chandelier is not of the most beautiful description; but it is as good in design as is generally to be found in the lamp shop. The drop-light is at best a makeshift, and its convenience, we suppose, must atone for its inelegance.

METHODS OF TRANSFERRING DESIGNS.



HERE are many capable workers who lack the artistic skill required to copy a published design clearly and faithfully. Indeed, the labor such a copy involves is thrown away save in a few rare instances; artists themselves constantly trace and transfer their own designs, not only to save time, but to keep the spirit of the original drawing. For this spirit is often better kept in a careful tracing than in an indifferent copy. But there are more practical reasons, for whether on ceramics, textiles, or metals, it is less easy to alter a line when once placed than on paper, and far less easy to judge of its effect. For wood-carving, whether the real thing or the half-mechanical fret-sawn work, if a published design be employed, it is pasted direct upon the wood. Naturally the pattern itself is destroyed by this method, so that as a rule, a simple outline done with ink upon tracing, or any thin paper, is used instead of the original design which is thus preserved intact. Upon many fabrics the design is transferred with carbon paper. This paper, used for all sorts of materials, is sold at most embroidery stores, in black, white, yellow, red, and dark blue, costing about 10 cents the sheet. It is covered with an oily surface that comes off with a touch, and needs careful handling. It can be procured with one or both sides so covered. To transfer designs upon a white, fine surface, such as paper or cardboard, silk or unglazed china, there is an easy way that is free from the danger of leaving superfluous color. Take a piece of fairly transparent tracing paper and trace the pattern carefully with a somewhat soft pencil; then (if it is not important that the design is reversed) pin it with drawing pins upon the material you wish to decorate, and with a very hard pencil go over every line with even, firm pressure. When the paper is removed a delicate tracing in pencil will be left behind. If it is important that the design should not be reversed, it needs but a second tracing with the soft pencil upon the back of the tracing paper before it is laid down upon the stuff and impressed with the hard pencil or with a bone or agate stylus. Supposing that the work is less delicate—washing material or a mere working pattern, for instance—the same

end may be attained by shading the back of the paper roughly with the soft pencil until it is a solid mass of carbon, and then tracing it as before; this avoids the labor of retracing when reversion, as in lettering, is not possible. In all these processes, whether using carbon paper or pencil, it is advisable to place a piece of thick cardboard or glass under the right hand while tracing, and be very careful not to let a finger-tip, the edge of a ruler, or the rim of a drawing pin leave a mark not in the design.

To transfer any selected design to metal, place a piece of carbon paper upon the metal, and lay over it the design. Then, taking care that neither of the papers shift—this is of paramount importance—with a bone point or knitting-needle trace firmly over the lines of the original. If the original is not valuable it is well to use a hard lead-pencil in place of the stylus, so that record may be left of the lines actually traversed, and none omitted or gone over twice.

For needlework, although many substitutes are recommended the only really satisfactory one is painting the outline by hand. But even then the main features of the design may be transferred by some mechanical process. In one such method the design is first drawn upon tracing paper or tracing cloth, and its line carefully punctured with a needle; this may be an ordinary darning-needle fixed in a piece of sealing-wax or cork. Having translated the lines into a series of tiny pin-holes, lay it on the material, fixed with blocks of lead, and with a pad or stump of tightly rolled flannel, rub a mixture of powdered chalk and charcoal called pounce through the perforations. When the design is lifted off the pattern will be indicated in dotted lines. This should be blown off if it lies too heavily and is likely to clog the brush; then, with a fine camel's-hair pencil and paint, follow the outline most carefully, holding the brush very upright. Considerable practice is required to trace well, and the outlines will not be good until the brush is quickly and dexterously wielded. But the labor is said to be admirable practice for rapid brush work, and to help to give the work a firmer and free touch valuable in other painting. Oil paint should be used, thinned with turpentine to allow it to run easily; much depends upon having the paint of the right consistency. It is best to use tube colors and put out a little at a time into a very shallow saucer, which gives room at its edge for the brush to be pointed each time it is dipped in the paint before touching the fabric. Rough materials, and those with a pile surface, like plush, are the most difficult to paint. Indian ink and Chinese white in water-colors have been tried, but the result is not so satisfactory; indeed, on many materials it is impossible to succeed except with oil color.

There is a ready-made class of transferable designs that have the lines pounced with a powder mixed with resin, prepared especially for the purpose. A hot iron is passed over their back as they are laid face downward on the material, but the result is often in thick and blurred lines not satisfactory, nor is this class of design likely to please those accustomed to a higher class of decoration. Another class of pattern sold ready for transferring are those having the lines of the design punctured with small round holes. These are admirable, and as the ingenious machine by which the perforations are made can follow any pattern, there is no reason why the designs should not be excellent. The machine itself is too costly for amateurs, and even the less expensive ones are not likely to be required for the comparatively small use one embroiderer could make of them.

For some materials it is recommended to trace the design on tarlatan or thin muslin with a soft pencil, and reversing it proceed exactly as in the process described earlier in this article. One very important point should be observed. Spare no pains to get your design in its proper place, with its lines parallel and its centre true, before beginning to transfer it. Guard also against any shifting of the material by fixing with thumb-pins the fabric, whatever it be, strained tightly upon a board.

To enlarge or reduce designs, tracing paper, specially ruled to scale, in squares can be obtained. The method of using this is clearly shown in Plate 875 of the November Supplement. To enlarge a design is not easy even to a practised hand, without some definite system to work by. This paper saves the trouble of much calculation and intricate measurement, and keeps a record of both scales for future use. First, for the enlargement lay a paper with squares of an eighth of an inch over the original and trace it accurately. Then, if to be double

in size, take a piece of the paper with quarter inch squares. If it is required eight times the original size, choose a sheet with inch squares and so on. Mechanically imitate every square, seeing that the line it bears crosses the larger square in the same direction as in the tracing on the smaller one. This copying, which is only one degree less mechanical than actual tracing, may be trusted to secure good results. The process needs but to be inverted to be as useful for reduction.

Art Needlework.

THE BENEDICTION VEIL.



THE Supplement includes the full-size drawings for this design in ecclesiastical embroidery. The motives chosen are appropriate and allow full scope for the skill of the embroiderer. To represent the bloom of the vine, its delicate tendrils mingling with the wheat and blade, and the leaf in its young growth, to the sheltering of the fruit in its fulness, each requires a special treatment.

The best material for a veil after this design, is white silk moiré, although silk and satin both in white or colors may be employed also. The usual length for such a veil is three yards, with a width of twenty-two inches. Variation in these dimensions, however, is admissible. Place the largest design midway in the length of the material, and the smaller at each end of the veil. The border should extend entirely around on the edge.

The usual embroidery on a veil of this class is worked with gold thread, bullion and spangles. This, while in harmony with the profuse ornamentation of the sanctuary, fails to reach the eye satisfactorily beyond certain distances. If colored threads are used in combination with gold every detail is made clear. Work done in colored silks, properly shaded and enhanced by Japanese gold thread, has, aside from the artistic result, the advantage of durability. The most gorgeous and expensive vestments imported, wrought in bullion, are apt to tarnish rapidly. The gold, indeed, will change in appearance even while in the hands of the worker.

As the embroidery would scarcely be attempted by a novice in Church work, general directions will be given only for the uses of the different threads in both methods, for the benefit of such readers as are skilled in bullion work and silk embroidery.

For purely gold work use bullion of three sizes, choosing the heavier and medium for leaves and the finest for small leaves. For the wheat, shaped spangles may be sewed on, unless working the grains in fine bullion be preferred. The grapes may be done in bullion, or by sewing on the metal convex forms which can be procured in different sizes.

For the beard of wheat use the finest gold thread; gilt beads will serve for the grape bloom. The rays may be wrought by the over-lapping of small spangles fastened down by a fine gold thread. This method may alternate with a ray couched with a heavy gold thread. If metal grapes and wheat spangles are employed, outline the design in red before tacking them in place. Should the design be worked in bullion, care must be taken to fill, or build up the fruit and grain forms before the bullion work is commenced. Much depends upon the perfection of this preparatory modelling. The leaves are commenced in a similar manner, but are less raised. Use the same sizes of bullion and threads throughout the corresponding parts in each drawing. The cross in the design for the ends should be prominently modelled even at higher relief than the grapes. The small circle at the base of each leaf-form in the border may be covered by a spangle of suitable size. Finish the ends of the veil with a bullion fringe about four inches deep.

The second method of embroidery, by colored silk and Japanese gold thread, is more interesting in its production and more effective as a decoration. Choose for working, unfading fillole threads, the best of Japanese gold thread in several sizes, gold spangles, in convex forms, and beads.

After the design is placed upon the fabric no other preparation is necessary. Select dull crimson red and dull gold shades of silk for the leaves. This blending of colors with the gold thread is very harmonious. Work the outer portion of the leaves in two tones of red, the lighter blending with the dull gold tones toward the centre and base of the leaf.

The best stitch is that which is always directed from the outline to the mid-vein and base. When the leaf is filled up solid, outline and vein it with the darker shade of red, afterward couching a gold thread alongside.

For the wheat blades, employ the lighter dull gold silk, working up and down, parallel with the edges. Where filled, outline with the darker shade of dull gold and couch with a fine gold thread. Sew on clusters of gold beads for the blooms. Outline the stems with red; couch fine gold thread alongside. The grain of the ear may be done in two shades of dull gold, using the lighter for the middle row, the darker outside. Sew in the beard with a very fine gold thread. The tendrils should be outlined with a single fine thread of red silk and finished by couching of fine gold thread. Convex forms may be used for grapes and spangles for rays, as by the first method. The cross in the end design and the letters should be first modelled as in the first method, and then covered by couching with a gold cord or Japanese gold thread.

This design has been successfully embroidered by both methods. The production of Church work by American needleworkers heralds a distinctive characteristic change without necessarily violating the established limitations, by authority, in the selection of symbols, forms and colors.

M. BARNES-BRUCE.



SOME NOTABLE MODELS FOR LOUIS QUINZE AND LOUIS SEIZE DECORATION.

MOTTOES FOR MENU CARDS.

I.

FOR A "VIOLET" DINNER.

"Violets dim,
But sweeter than the lids of Juno's eyes."
SHAKESPEARE.

"A bank of violets
Stealing and giving odor."
SHAKESPEARE.

"Welcome, maids of honor,
You doe bring
In the spring."
HERRICK.

"Yet you are
More sweet than any."
HERRICK.

"You violets that first appear,
By your pure purple mantles known."
WOTTON.

"The perfumed violet knows
No peer where she is seen."
MOTHERWELL.

"And thick
By ashen roots the violets blow."
TENNYSON.

"Next place those tender violets,
The tears are on them yet."
A. PROCTER.

"But most procure
That violets may a longer age endure."
MARVELL.

"Where oxlips and the nodding violet grows."
SHAKESPEARE.

"Odors, when sweet violets sicken,
Live within the sense they quicken."
SHELLEY.

"And daintie violets from head to feet."
SPENSER.

"With what voice the violet woe
To his heart the silver dews."
TENNYSON.

"All like violets, sweeter than we know."
CHRISTINA ROSSETTI.

"Immaculate odors from the violet
Spring up forever!"
BARRY CORNWALL.

"None by the dew of the twilight wet,
So sweet as the deep blue violet."
LONDON.

"My regret
Becomes an April violet."
TENNYSON.

"Here scattered oft
Are showers of violets found."
GRAY.

Treatment of Designs.

"IN THE GLOAMING" (COLOR PLATE NO. 1.)

IN copying this picture it is important that all the first painting be broadly done; but it should be exact, otherwise the finishing will seem petty and labored. If the first work is direct and frank, with no detail, a very few touches in finishing will give strength and the effect of variety. Simplify the drawing. Search for squares, straight lines and angles bounding masses. Every curved line will break up into two or more straight ones, which give its character. Find these and express the drawing with them. Thus block out the picture, placing all the masses carefully, but taking no note of details.

Begin by drawing the line of the base of the distant trees. Next get the height and breadth of mass of foliage of the foreground tree—not the trunk and branches, those will come later. Suggest the forms of the distant trees and the farther and nearer banks of the pool. This first sketching in should not aim at great accuracy, but to give an idea of the general form and position of masses. Over and into these general lines draw such others as will decide with exactness every mass, and correct the first sketch. In making these corrections measure carefully all proportions, and place the larger accents of form—always with straight lines and angles.

Having carefully drawn the masses of distant trees, the banks of the pool and the foreground tree, sketch the path and carefully draw the main trunks and branches of the tree, and the figures and the boat. Leave the small tree branches to be drawn with the brush. Remember that everything must be considered not only in proportion to itself, but to everything else in the picture.

The drawing squarely but accurately blocked in, get ready to paint. Set your palette with yellow ochre, dark cadmium, light cadmium, greenish Naples, yellow white, French vermilion, rose madder, burnt Sienna, cobalt and ultramarine blue. Do not be niggardly with your paint. Put enough on the palette to work freely with. Remember that paint is cheap, and what you would waste is of less value to you than time and patience lost. Besides if you have little daubs of paint on your palette you will put little daubs of paint on your canvas, as bad a habit as you could acquire.

Be generous with yourself in the matter of brushes also. To work with a few small brushes only will have much the same effect upon your work that the little daubs of paint will have. Get a dozen good bristle brushes from an eighth of an inch to three quarters of an inch in width, and one small sable liner a half an inch long. This should be used for such purposes as the drawing of branches.

Avoid hot color and pettiness of detail. If you look carefully you will find that while the foliage and grass have the appearance of being fully made out, in reality they are much less detailed than they seem to be. The whole plane of grass is almost unaccented, and is painted with broad sweeps of the brush. The distant trees show variety at the edges only; the foreground is equally simple; yet such accents as are there tell strongly because of their simplicity. You will also notice that while the dark color is warm, it is so tempered with cold color, that the effect is comparatively cool. In the sky of course much more richness is necessary. But even there the luminosity is not the result of rich or positive color, but of the vibration of warm against cool colors. There will be a tendency to use much brown in the shadows and to paint too many leaves in the foliage and too many blades in the grass. You must combat this tendency. Hold yourself in check; keep all the force you can on your palette; your picture will be better and probably stronger for the restraint. To get too much warmth of color or too much detail into the picture would not only be displeasing to the eye, but make a bad copy and be false to nature. Nature always shows less and less of detail and grows more and more cool in color as darkness comes on. It is not merely in dark tone, but in absence of detail and in slight contrast that the effect of night is felt.

Your drawing should have given you the exact positions and proportions of all forms except the clouds; but none of the details. In the first painting, work on the same principle: lay in the general masses so as to get the values. Lay them in broadly, following the original closely as to color and tone, working up frankly to the lines of the drawing. Use to thin your color, Siccatis de Harlem mixed with an equal quantity of turpentine. Put on the color by rubbing it over the space you want to cover so as to spread it evenly and thinly but freely on the canvas; this makes what the French call a "frottée." A "frottée" makes a sympathetic surface on which you can afterward paint as thinly or heavily, as broadly or delicately as you like.

While the "frottée" is drying (the Siccatis makes it "set" quickly) rub in the sky and the reflections in the water in the same

manner. Notice that the color of the reflection is not as strong or definite as the sky.

The canvas should now be wholly covered, and at a distance should have the character of the original, but squarer in its forms and being without accent more vague in its planes. The next painting should aim at refining the color and emphasizing it, correcting when necessary the form of the masses and putting in the greater accents and the smaller masses which break up the larger ones. Get the tree trunks painted and give more character to the foliage by painting into it with sky color and then into the sky again with tree color. Notice that the variety of foliage form is better expressed by characteristic outline than by detail within the mass. Try to paint in the accents in the same simple way as in the original. Do not overdo it!

In painting the sky do not use all red—all rose madder. There is much blue and yellow ochre and cadmium affecting it. The more loosely you paint it the more it will glow. For the light streak near the horizon you will find the greenish Naples yellow very useful. Be careful not to get the color too positive or you will not be able to get force enough in those places where much brilliancy is needed, as in the delicate touches of bright red and yellow edging the lower clouds, and the luminous streak just above the trees.

Finally touch in the few strokes which will express the boat and the figures. Do not make the white shirt-sleeves too light; they are really quite dark. Working under the sky as light as the sky itself except in full glow of sunshine. Now, if you will with great care, but still with freedom, work in a few small tree branches and twigs with dark gray color, and add the grasses at the edge of the pool, the picture will be done.

D. B. P.

FIELD DAISIES AND BUTTERFLIES. (COLOR PLATE NO. 2.)

IN reproducing this study in water-colors, the outlines should be first sketched as lightly as will answer with an H pencil; a softer one would leave grains of lead behind it to mar the delicate coloring, and a harder one might injure the texture of the paper. With a study in this style there would be no objection to working on a solid sketch block of good water-color paper, and save the trouble of stretching a single piece; for one general dampening of the surface will be found sufficient, the colors mostly being so delicate that they are not likely to produce hard lines, even if they are laid in dry. A thin wash of lampblack may be used for a neutral background, but the slight rosy tone of this is best given by adding complementary colors, dark zinnobor green and rose madder, or French blue, gamboge and rose madder. It will do no harm to carry the background wash directly over those parts where stronger neutral tints, and the greens that are somewhat neutral, are to come. In this way so little of the paper will have to be spared that the wash may be put on very freely. Upon the fair, white, damp paper, it will appear stronger in tone than when dry and when dark colors are introduced in it; yet it must be of a very delicate tint, light enough to relieve the palest neutral tints belonging to the design, and dark enough to relieve the white rays of the daisies. Many of these rays, it will be noticed, are relieved by green leaves; those coming around the centre are brought out very decidedly by the mass of green there; and the sharp outlines of the large butterflies' wings also come upon them in strong contrast. This positive, concentrated centre gives character to the study and allows everything around it to take on neutral effects suggestive of the summer atmosphere in which butterflies would sport.

If it is practicable, then lay in the background carefully while the paper is damp, suiting it to the white rays that depend upon it for relief, and grading it off properly. It will be well to take the complementary colors named, without mixing them evenly or thinning them so much as for the background, and touch in the heads of grasses and the umbelliferous flowers (Horacleum lanatum) which appear; the one is the highest flower, the other just above the centre; pale and vague as these are, the full convex umbellifers are so apparent that the flowers are easily recognized. The dampness of the paper should be made to serve as long as it lasts; there are daisies, stems, leaves, and grasses that are also neutral, though a little more defined, and if these can be worked in on the damp paper it is best, although it would not be necessary to moisten it again specially for them. In resuming work, it is best to secure the strength of the central mass; perhaps the outlines of the deep colored butterfly will be kept more accurate and sharper if that is painted before the greens around it. The dark transparent part of the wings will require No. 3 zinnobor green and lampblack lined in cutting, but sparingly; for the light places must be preserved to give transparency; French blue, burnt Sienna, and vermilion will do the rest. Now attend carefully to the gradations of color around this butterfly, and finish out the stem and leaf effect below with the colors already named. The fairest daisies may now be worked up, the outer tips of their rays being secured in advance by the neutral and green tints coming around them; their further development depends upon putting in the slight shadows. For the centres use orange and pale cadmium; the velvety, convex appearance of the disks is produced with greenish neutral shading. In some of the daisies, the rays show how slender they are where they join the disks, and the dark touches coming between are sharp and effective. Now there remains only the light colored butterflies; let the most daintiest treatment as to drawing and coloring. A little sepia may be used for the bodies and antennæ; the wings are painted with the yellows, blue, and neutral tints already prepared. A butterfly in a picture must not present itself quite flat, like a lifeless specimen pinned on a board; there is no fixed appearance about these, they are full of tremulous motion.

THE "ORCHID" CRACKER JAR. (COLOR PLATE NO. 3.)

FOR the flat tint use a very pale shade of deep blue green. When this is dry draw in the design, first taking out the tint from within the lines of the flowers only, as the foliage can be painted over it. For the flowers mix a shadow color with silver yellow and black. The lightest shades of color should be put in with mixing yellow, the darker with silver yellow shaded with yellow ochre. The dark blotches can be obtained with red brown mixed with brown No. 4. For the foliage moss green, brown green and dark green No. 7 will give all the required shades. After a first firing outline where indicated with gold. It will be best to put two coats of gold on the handle, one for each firing, to ensure richness.

THE APPLE BLOSSOM DESIGN. (COLOR PLATE NO. 4.)

THIS design has good suggestions for the treatment of a set of plates. The band which displays the floral decoration should be tinted in either white or ivory mat color. If in mat white, the design might be painted over the tint; but for ivory it were best to remove the color from the flowers, which should have been drawn with India ink before tinting. A ground of mixing yellow or a light wash of deep blue green may be used in place of white or ivory with good effect. In painting apple blossoms great care should be taken to color them most delicately, using a very light wash of carmine No. 1, shaded with a gray made of apple green and carmine No. 2, with a light wash of mixing yellow

put on over the centre. Indeed, it gives a very soft effect to use such a wash over the centre of most flowers. Many china decorators are apt to use their colors too heavily; therefore it is needful to insist that this decoration requires very light washes only. For the buds use mixing yellow and carmine No. 3. Do not mix the colors together, but shade toward the calyx with the yellow and a heavy wash of carmine No. 3 for the end of the bud. If the work is to be fired in a portable kiln, use a little flux in the carmine. It is generally best to flux most of the La Croix colors for Miss Hall's kiln. For the leaves use deep blue green and moss and olive green shaded with dark green No. 7 mixed with brown green. The large stems are painted first with a wash of gray made by mixing deep red brown and blue. Shade the same with brown No. 4 or 17.

H. A. C.

NASTURTIUM DECORATION. (Page 45.)

THIS design is admirably suited for painting in monochrome, and it is obvious that there are many pieces of china other than the particular shape here drawn to which it might be applied—a cracker jar, for instance, a chocolate pot or a cachepot. For monochrome the old tile-blue very thinly in flat even tint for all the flowers; then shade with the same color. The foliage is not shaded at all, but must be brought to the required depth by applying two or three coats of the blue, allowing each painting to dry thoroughly before going over it. The simplest way to proceed with the narrow border around the neck of the vase is to paint the light, flat tint all over it before putting on the design, afterward filling the interstices with a darker shade. Outline the whole with red brown; also use red brown with a touch of brown No. 4 added for the dark patch whence the stalks spring, and for the centres of the conventional flowers and for the dark lines top and bottom. It would be an improvement to splash some gold from the neck downward and from the base upward, but this is optional.

To paint the design in natural colors it would be well to vary the shades, making some flowers light and others dark. For light yellow flowers put on first a flat tint of mixing yellow and shade with silver yellow and yellow ochre, remembering that silver yellow gains brilliancy in firing, while yellow ochre fires out considerably. For the dark markings in the centre use violet of iron and outline with the same. For the richer red flowers take capucine red, put on thinly two or three times. Shade and outline with red brown; for a darker tint still, take red brown for the flat tint shading, outlining with brown No. 4. For the foliage put on first a flat tint of moss green. When dry go over it with brown green. Outline and vein the leaves with red brown. This can be done with one firing unless a vellum tint is desired, in which case it should be put on first and fired before the design is drawn upon it.

MARGUERITE MOTIVE FOR CHINA PAINTING.

THIS little design—it will be found in a corner of one of the supplements—offers a suggestion for decorating small pieces of china. Paint the flowers with mixing yellow; shade with black and silver yellow mixed; strengthen the edges with yellow ochre; outline with violet of iron, using the same color for the centres. For the foliage and stems, take moss green, brown green and dark green No. 7; for the high lights mix a little deep blue green with moss green. The design would also work admirably in monochrome.

PLATE DECORATION—THE PURPLE IRIS.

THIS design being conventionalized, one may paint the flowers any color. To carry out, however, the actual tints of the purple iris, begin with a shade of light violet of gold tempered with a little deep blue green. Paint this over every part; then shade the flowers and go over the dark parts with deep violet of gold, to which also add a touch of deep blue green. Paint the outer row of leaves with grass green shaded with brown green, merely outlining the inner row with deep red brown. When thoroughly dry, fill in the inner row with Roman gold; outline the other row and the flowers with the same gold. Except with very skillful workers it is best to have the painting fired before gilding; though it entail two firings, it ensures success.

THE INDIAN ARROW BORDER AND BRANCH.

OUTLINE the stems, seed-pods and leaves with capucine red. Wash the seed-pods with carmine, shading with carmine and yellow ochre or capucine red. The leaf is partly green and partly carmine; and the seed showing in the opening pods, a bright shining scarlet. These directions are for color only, and must be followed by substituting the equivalent paints if for La Croix or other china colors, as the design being suitable for embroidery, stained glass and other purposes, it was thought best to give a general description.

THE NEW SET OF NUT PLATES.

(3) *The Pecan Nut.*—Paint the hulls of the nuts with yellow brown, shading them with dark brown, and the branch stems in the same way. The stalks of the leaves are green. For the leaves themselves use apple green, brown green and grass green.

(4) *The Hazel Nut.*—Paint the nuts, enveloped in their sheath, a light tint of apple green and mixing yellow; for in this design they are represented as not quite ripe. Shade with grass green and brown green. For the stem down to the first leaf use light yellow green; from there downward use gray shaded with brown. Paint the upper sides of the leaves with lightened at times with apple green or mixing yellow, shading with brown green, grass green and the undersides a light green with a bluish tint. Shade with sepia and green.

THREE TILE DESIGNS.

ALTHOUGH it is almost impossible to give directions for modelling in clay short of a whole treatise on the art, yet in reference to the tiles shown in the supplement, it is as well to call attention to the extreme simplicity of small low relief plaques in clay. Hardly any of the minor arts is less costly or employs fewer tools. Indeed practically there are no tools; a few odd pieces of bone or wood roughly shaped will answer every purpose. Then again, if the work displeases one at any stage, it is easy to begin "de novo." The clay is inexpensive, and if kept in a wet cloth will remain good for any time. While, of course, it is better for all exposed work that the clay should be baked and become terra cotta, yet for sketches of ornament, or small panels to be carefully framed and kept out of danger, the mere drying gives it some permanency. The pleasure of the mud-pie of childhood returns with the dabbling in the moist clay; to find new forms growing to life under our fingers is a welcome surprise. Again, as color and minute drawing are absent, comparatively unskilled amateurs can obtain really good effects in modelling, although quite incapable of producing a picture or a finished drawing. But it needs the real decorative instinct, that quality that does a thing unconsciously, simply because it feels it to be the only way to decorate the surface; given this and it is common to savages and uneducated people as to those of the highest culture, and failure in clay modelling is hardly possible.